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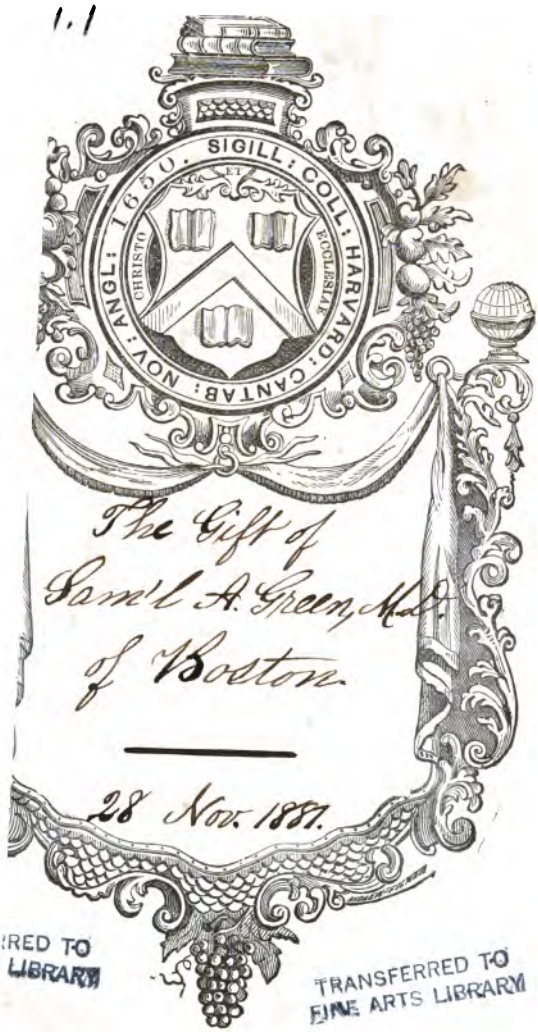

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CATALOGUE

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PICTURES,

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OF

JOSEPH CAPECE LATRO,

ANCIENT ARCHBISHOP OF TARANTO, &c. IN THE KINGDOM OF NAPLES.

NOW EXHIBITED

IN THE

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NEW YORK, OCTOBER, 1835.

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1681, Nov. 28.
Letter of
Sam'l Nowell, Mass.
of Boston.

JOSEPH CAPECE LATRO,

The venerable Archbishop of Taranto, now in his ninetieth year, is descended from one of the most ancient and illustrious families of Naples. Even so early as the year 1009, we find Ginellus Capycius, the Latin name of Capece, one of the Consuls of Naples; an evidence, that even at that early period, the name was distinguished.—The Capece family was held in great estimation by Frederic I., Henry, Frederic II. and Manfred. Two of this family, Marinus and Conrad, having followed the fortunes of the unhappy Manfred, were involved in the ruin of his house, and became peculiarly obnoxious to Charles of Anjou; and then, as it appears, the several members of this now persecuted family assumed other names, which have since designated the various collateral branches; such as Minutolo, Scondito, Latro, Aprano, Zurlo, &c. The family of Capece Latro, in particular, derives its name from the City of Alatro, over the gates of which, the arms of the family, a lion rampant, are still to be seen sculptured.

But to proceed to the immediate subject of this brief notice. Joseph Capece Latro was born in the year 1745 or 46, and must therefore have been admitted to the priesthood somewhere about the year 1770. We soon after find him a Canon of the Cathedral of Naples, exerting himself to correct the abuse of private masses by the publication of his work on the Christian festivals. It was received with great applause, and a second edition of it appeared at Rome in 1772. Being nominated by the King to the office of Consistorial Advocate near the Holy See, an office which has for its object to guard the interests of the Neapolitan Church at the Roman Court, he resided at Rome as early as 1773, and soon after, it is believed, the office of domestic prelate was conferred upon him by the Pope.*

Clement having died in 1775, not without the strongest suspicions of being poisoned, was succeeded by Pius VI.; and in 1778, at the early age of thirty-two years and some months, Monsignor Capece Latro was consecrated Archbishop of Taranto, the ancient Tarentum. Thenceforward he devoted himself strictly to the duties of a Christian Pastor, endeavouring, to the utmost of his power, to rectify abuses, and to promote a spirit of sound learning and true piety among his clergy.

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* Clement XIV. the excellent and exemplary Ganganelli, was so noted for his moderation and his desire to correct abuses, that he was called the Protestant Pope. He it was, who, at the sacrifice of his own life, suppressed the Order of Jesuits. It was to be expected that the domestic prelate of such a pontiff would exhibit a similar character.

This tranquil and noiseless performance of duty for nearly ten years, was interrupted by the following circumstance. A contest had arisen between the Court of Rome and the Neapolitan Government, in consequence of the claim, renewed after the accession of Pius VI., that the king of Naples held his crown from the Pope as his Feudal Lord; in token of which, he was required to do homage by the presentation of a white palfrey. This claim was resisted, and General Acton the prime minister, called upon the Archbishop, in the name of the king, to write a defence of the independence of the kingdom. This produced his celebrated "Discourse on the origin, progress and decline of Clerical power over Temporal Sovereignties," which was first published at Naples in 1788, under the false imprint of Philadelphia. This was a compliment paid, at the expense of truth, to American liberty; an artifice frequently used in Italy to evade a contest with the Roman censorship. It may well be supposed, that this act destroyed all his credit at Rome, and notwithstanding his illustrious birth and powerful connexions, qualities of great weight in papal estimation, the crime of being a champion for national independence, prevented all accession of Ecclesiastical honours or dignities. They even talked at Rome of condemning the author for heresy; but a vigourous defence which he wrote in the form of a dialogue, crowned his triumph, and imposed silence on his adversaries, though it did not extinguish, but rather inflamed their hatred.

The Archbishop's well-known attachment to liberty, his systematic promotion of industry and knowledge among the people, and the candour with which he expressed his sentiments, led him to be suspected of favouring the principles of the French Revolution. He maintained that Bishops, as successors of the Apostles, have nothing to do with the changes of political governments, excepting to promote good order in society, to respect the powers that be, and to acknowledge in all civil power the authority of God.

In 1793, commenced the struggle between the French nation and the despotic powers of Europe. In this, Naples took part, and an order was sent to all the Bishops of that kingdom, to carry into effect a forced conscription of four in every thousand. This was the first time in which the Pastors of the Church were required to act the part of recruiting officers. The repugnance with which the Archbishop submitted to this order, was great, and to reconcile his duty to the king, with that which he owed to his office and to the people, he offered a monthly stipend to be paid to the families of all who should be chosen for military service. He offered besides, a considerable sum of money from his own purse, and pledged his private plate and that of the Cathedral, to aid the purposes of the Government. His example was followed by all his clergy.

So satisfactory was his conduct on this occasion, to the government, that in 1797 he received a visit from his Sovereign, accompanied by the brother of the late unfortunate King of France, afterwards Louis XVIII.; and was then invited to be present at the marriage of the Hereditary Prince with the Archduchess Clementina of Austria, which was celebrated at Foggia. Here he was invited to the Royal Table, treated with the greatest distinction, and maintained at the expense of the government, for more than a month. At this time, the king offered to translate him to a more distinguished diocese, but he refused, because a translation without a canonical cause, was to be considered as simony.

In January, 1799, the French entered Naples. Early in February, the republican government was proclaimed, and orders were sent to Taranto to make the same changes there. The people met on the eighth of that month to elect a President, and by acclamation, proclaimed the Archbishop, who had retired from the tumult. Forced to appear before them, he excused himself on the christian principle that a Bishop should take care only of the spiritual welfare of his flock. The people however insisted, but the Archbishop was resolute, and withdrew. They then elected the Signor Calò, and the new government was organized. A courier soon after arrived to inform the Archbishop of his nomination to a distinguished office in the Capital; but he again declined it, on the ground that the presence of a Bishop was necessary in his own diocese.

In a short time, signs of popular discontent began to appear; and the Archbishop, taking advantage of this circumstance, persuaded the people to re-establish the ancient government, without disturbing the public peace, or molesting those who had favoured republicanism. On the 10th of March, the City of Taranto again proclaimed the Royal authority.

This reaction soon became general. The Cardinal Fabrizio Ruffo landed in Calabria, and, in the name of the king, placed himself at the head of a constantly increasing force, to which he gave the title of *the Army of the Holy Faith.* With this he moved onward toward the Capital, and being seconded by the British forces under Nelson, obliged the Republicans to capitulate. To the eternal disgrace of Nelson and of the Royal cause, the terms of that capitulation were violated, and a scene of butchery began, which rivalled the horrors of the French Jacobins. The noblest, the most intelligent and enlightened, became the victims of their savage fury, under the miserable pretext that the king was not bound to shew any mercy to his rebellious subjects. In the midst of this persecution of all who were supposed to favour the cause of Liberty, the Archbishop became an object of suspicion, because he had peaceably submitted to the change of government; and on the twentieth of October, 1799, a royal delegate was sent to Taranto, with orders to arrest and convey him to the Capital. This was done in the night, because the Archbishop was so beloved, that, if it had been done openly, the people would have risen to defend him. After a week's journey he arrived, and was imprisoned in the *Castelnuovo*, whence he was afterwards transferred to the *Castel St. Elmo.* His repeated solicitations to the Ministers and to the King, to know the cause of his arrest, were treated with a mysterious silence. He therefore confined his attention to his diocese, appointing the Archbishop of Brindisi his Vicar General to perform Episcopal Duties, and frequently addressing pastoral letters to his flock, to console them for his absence, and to promote the most active and vigorous supervision of their spiritual concerns. Deputations from every parish were frequently sent to Naples, to express their sympathy with their common Father, and to assure him of their prayers for his speedy return.

After remaining a long time in this confinement, the Archbishop received information on which he could rely, that a general Amnesty was to be proclaimed for all who were imprisoned for political offences.—Against this, as far as regarded his own case, he protested, because an Amnesty supposes crime, and he refused to accept of liberty till he had been openly tried. The government, however, would give him no satisfaction. He was forced to leave the Castle on the 17th of February 1801, and directed to return to his diocese. On this occasion, public rejoicings

were made, not only in Taranto, but also in the Capital, and throughout the Nation. The Archbishop, however, was inflexible. He applied to the Hereditary Prince,—to the Queen,—to the King, demanding a trial. The queen entreated him not to press the subject, because, as she observed, the public were fully convinced of his innocence. "Madam," he replied, "the character of a Pastor of the Church must be unshadowed by reproach or suspicion."—On this, he was asked by the prime Minister Acton, to give his opinion in writing, as to the duties of Bishops on a change of government. He replied in the following terms. "The Pastors of the Church ought to respect the existing government, without taking any part in political matters. Our mission has for its object, only the spiritual good of the flock committed to our care. On whatever occasion social order may be disturbed, the only scope of pastoral zeal should be, to pursue that peace in the bond of charity which is the basis of our religion." The answer did not please, and he was in vain solicited to modify it.

At length, finding all entreaties ineffectual, he asked and obtained permission to resign his diocese. "I prefer" said he in a letter to his clergy, "to leave my post with honour, rather than to return among you under the imputation of being a State Criminal." The king, in permitting him to retire, assigned to him a pension from the funds of his diocese, and expressed the hope, that, by fixing his residence in the Capital, he would enable the government to avail itself of his profound and various learning. This permission sent to him by the Secretary of State, did not, however, take effect, as the Pope refused to ratify it. From that time, the Archbishop resided at Naples, occupying himself, principally, in promoting the interests of his diocese, but waiting for the sanction of the Pope, which the ministry constantly assured him he would finally obtain.

In 1805, the Emperor Napoleon published a declaration, that the Bourbons were deposed from the throne of the two Sicilies; Ferdinand with all his family, embarked for Palermo; and on the fifteenth of February, 1806, Joseph made his peaceful entrance into Naples. Calabria was soon conquered, and in the following April, he was nominated by his imperial brother, King of the two Sicilies. As such, he was solemnly acknowledged by all orders in Naples; a *Te Deum* was sung on the triumphant occasion; and the Archbishop of the Capital, Cardinal Luigi Ruffo, not only received him in the Church of the Holy Ghost and pronounced over him the benediction of the Most High, but also published a pastoral letter, enjoining upon his flock to submit to the will of God, in whose hands are the destinies of Nations.

On the arrival of Joseph, the Archbishop of Taranto expressed his desire to return to the government of his Church, and asked for the authority and security of a military escort. Joseph received him with great respect, but said that the Emperor commanded him to remain in the Capital and to form a part of the new ministry. In spite of all his opposition, on the ground that a Bishop ought not to meddle with politics, he was appointed one of twenty-four Counsellors of State, and president of that part of the Council to whom were referred the affairs of the interior. This station he held with reluctance, and sought to relinquish, whenever any measure was adopted which he did not approve. But the Emperor was absolute, and he was obliged to yield. In 1808, Joseph was transferred to Spain, and Murat became king of Naples. The Archbishop was then appointed Minister of the Interior, after another ineffectual attempt to retire to his

diocese. In this office, the nation soon felt his influence, and, as if by general acclamation, hailed him Father of his Country. The wisest measures were adopted to relieve the people from unnecessary burthens, to reclaim them from bad habits of mental and bodily inertion, and to increase their comforts, industry, and prosperity. But the strength of one man was hardly sufficient for such multifarious occupations. The government of a distant diocese; the direction of all places of public education; the superintendence of the excavations at Pompei, and in other parts of the kingdom; the formation of collections of Antiquities, and of libraries; the promotion of scientific researches; the presidency of the learned Academy of Herculaneum; the care of every thing which had respect to the fine arts; and, in a word, all that concerned the general prosperity of the nation, were centered in his person. All these occupations, each of which was enough for a single individual, were too much for him, and his health sunk under the burthen. The most exact and scrupulous division of his time, the early hours of the morning devoted to his diocese, eight hours during the day to his department, the evening only, given to relaxation in the company of the wise, the learned and the good, could not prevent the alarming attacks which indicated the exhaustion of bodily strength. Murat was obliged to let him resign his port-folio. He wished him however to retain the presidency of the Royal Museum, of the Herculanean Society, and of all the objects of the fine arts. He was named high-Almoner to the Queen, and decorated with the Grand Cross of the Order of the two Sicilies.

Thus things continued till the month of April, 1812, when he at last obtained leave to visit his diocese; but just as he was preparing for his journey, an order arrived that he should immediately set out for Paris. Napoleon, who never failed to estimate properly the value of great men, and, by drawing them around himself, to make them subservient to his magnificent purposes, had then the project of forming an Ecclesiastical Council to support him in his controversy with Pius VII. The Archbishop was too wise, and too well acquainted with the duties, as well as the inclinations of the Bishops of the papal communion, not to see the futility of the measure. On receiving the order, he requested permission to suspend his journey, and write to the Emperor; and immediately, while yet in the palace, he wrote, and put into the hands of the Queen, the following letter, worthy, for its comprehensive brevity, of the pen of Tacitus.

"SIRE.—Thanks should ever be commensurate with honours; but truth must not be concealed from Sovereigns. Perhaps the Council will not be in accordance with your purposes. But granting that it should be, of what weight will be the decisions of a National Council, held in your palace, and, I will add, under your inspection?

"SIRE.—If a political necessity suggests to you this measure, you will cast a shade over your own omnipotence.

+ JOSEPH, *Archbishop of Taranto.*

The result of that Assembly is well known. The designs of Napoleon were not seconded; the Council was dissolved; and the Emperor wrote to his sister "*L'Archevêque de Tarante ne m'a rien caché de son métier.*"* On this occasion, to testify his esteem for the Archbishop, he

* The Archbishop of Taranto has let me into the mysteries of his profession."

sent him a splendid service of Sèvre porcelain, still preserved in his cabinet, among the memorials of past and present greatness, or of respectful and affectionate friendship.

The decline and fall of the French power in Naples, occupied the period from 1812 to 1815. Ferdinand returned from Sicily, and was received by the people with the same clamorous enthusiasm with which in 1808, they had saluted Murat.

The Archbishop was now invited by the same Sovereign who had caused him to be arrested, to return to his diocese; and he renewed the demand which he had made on a like occasion in 1802, that the government should examine his conduct in 1799, and declare it to be pure and Apostolic, or that his resignation should be accepted. "God forbid," replied the Minister, "that we should remember that period. The king has blotted that year from the Annals of his Empire."—If so, replied the Archbishop, my resignation will be accepted. Pius VII. again doubted, but finally yielded his consent; and on the twenty-fifth day of November, 1816, the Archbishop wrote an affecting farewell to the clergy and people of the diocese of Taranto.

From that time, he has resided in honoured retirement in Naples. His house is the constant resort of the most intelligent and illustrious Neapolitans. No stranger of distinction ever visits that City without paying due homage to the virtues of the good Archbishop. It is an honour and a privilege, to be invited to what he justly calls his Apostolic table,—to enjoy the society which gathers around him, like the clouds which are gilded by the glories of departing day,—to look upon his countenance beaming with philanthropy,—to listen to the wisdom of his old experience,—to treasure up the records of a memory, which, like the eye of his body, is undimmed by the gentle and lingering decay of nature.

S. F. J.

Hartford, October 7, 1835.

CATALOGUE.

ROMAN SCHOOL.

RAFFAELLO SANZIO D'URBINO, born in Urbino, in 1483, and at a very early age placed by his father in the School of Pietro Perugino. Here he soon manifested that wonderful genius, which, in a few years, raised him, without a rival, to the first place among modern painters. *His first manner* was that of his master; consisting of hard outlines and stiff attitudes, united with warm and highly finished coloring, and a graceful expression in features, similar, but greatly superior, to the works of Pietro. *His second manner* was formed, probably after he had visited Florence, and had seen the works of Masaccio, Leonardo daVinci, and Michel Angiolo. *His third manner* was formed when he had given and received instruction with Fra Bartolommeo, had seen the colouring of Giorgione, and had acquired at Rome, by the study of Nature and Antiquity, an ideal beauty peculiarly his own. This may be called his last or *Roman manner*, and it consists in a sublimity of composition, an accuracy of design, a warmth and propriety of colouring, and a grace and beauty of expression, which no other painter has ever united in an equal degree. Through the instrumentality of his relation, Bramante, the architect of St. Peter's, he was invited to Rome by Julius II. in 1508, continued his labours under that pontiff and Leo X. as painter of the Vatican, and after Bramante's death as Architect of St. Peter's, and died at the early age of 37, in the year 1520.

1.

THE DEAD BODY OF CHRIST BORNE TO THE SEPULCHRE.

This picture is in Raphael's second manner.—Joseph of Arimathea, and Nicodemus, are directing the removal of the body. Mary Magdalene is embracing the feet of Jesus and weeping over them, while St. John turns to console the blessed Virgin. The Copy was painted for the Archbishop by Paolo Girgenti, president of the Neapolitan Academy.

[On pannel,—2 feet by 1 foot 7 inches.]

2. 3. 4. 5.

THEOLOGY, PHILOSOPHY, POETRY AND JURISPRUDENCE, COMMONMONLY CALLED THE FOUR VIRTUES OF RAPHAEL.

The Italians use the term Virtú with reference to intellectual as well as moral excellence. What are called the virtues of Raphael are the four celebrated medallions painted in Fresco, in the corners

of the vaulted ceiling, of the first chamber of the Vatican in which Raphael worked, then called la Segnatura, and now, from the subjects of his pictures, the Chamber of the Sciences. Each of these medallions is a personification of the Science near which it is painted. Theology is near the great picture of the Church Militant and Triumphant, commonly called The dispute on the Sacrament. Philosophy is near the School of the Philosophers, or, as it is usually called, the School of Athens. Poetry with her lyre, is near the Parnassus; and Jurisprudence with her sword and balance, near the History of Civil and Canon Law, or the publication of the Pandects and Decretals, by Justinian and Gregory. These copies were ordered by the Archbishop of Taranto, and executed by Domenico Carelli, a living Artist of the same School. In the Archbishop's Catalogue, it is said, that they were highly valued by Camuccini, Landi and Canova, all of whom pronounced them to be most beautiful. These, as well as the following, are specimens of Raphael's Third or Roman manner.

[On canvass—21 inches in diameter.]

6.

THE SCHOOL OF ATHENS.

This was the second of Raphael's frescoes, painted by the order of Julius II., after 1509. The composition of this picture raised his reputation to the summit of his art, and formed an epoch in its history. The painter imagined a noble gymnasium in the form of a temple. In front, on the platform at the head of the steps, stand Plato and Aristotle, as the two centres of the rival Schools; the one holding in his hand the Timæus, the other, his book of Ethics. On the right of Plato, Socrates is teaching the warrior Alcibiades. Below him, in the foreground, surrounded by other philosophers, is Pythagoras, kneeling and writing, as a youth holds up to his view the table of harmonic concords, of which he was the inventor. On the steps below Aristotle, is the half naked Cynic Diogenes, with his cup. A person with his back towards the spectator, seems to be speaking of Diogenes to another, who touches the robe of a third, as if to draw his attention from Aristotle, to whose eloquence he, with many others, is listening. In the foreground, on the side of Aristotle, you see, with his back turned towards you, with a crown on his head and a globe in his hand, Zoroaster, king of the Bactrians; and next to him Archimedes, stooping down to demonstrate a problem of Geometry to a crowd of attentive and admiring youths. Under the form of Archimedes, Raphael portrayed the great Architect of St. Peter's Bramante, his relation, and the founder of his fortunes. That beautiful youth, whose attention is called by another, to the figure which Archimedes is drawing, and who lifts his hands as expressive of his wonder, has preserved the likeness of the young Frederic Gonzaga, Duke of Urbino, who hap-

pened to be at Rome when Raphael painted the picture. On the other side of Zoroaster, he introduced his own likeness, having a black cap on his head; and in front of him, that of his master, Pietro Perugino. The wonderful variety—the life—the animation—the accuracy with which each philosopher tells his story—all exhibit an extent of thought and observation, which astonishes at the present day, as it did still more at the moment, when this sublime painter, like the sun from behind dark clouds, burst forth from the darkness of preceding ages. This first Chamber was finished between 1509 and 1511.

[On canvass—length 5 feet 5 inches, breadth 3 feet 9 inches.]

7.

HELIODORUS WHO WAS PLUNDERING THE HOLY TREASURY SCOURGED AND DRIVEN FROM THE TEMPLE, THROUGH THE PRAYERS OF THE HIGH PRIEST ONIAS.

II. Maccabees, Chap. iii. v. 16—29.

"Then whoso had looked the High Priest in the face, it would have wounded his heart—for the man was so compassed with fear and horror of the body, that it was manifest to them that looked upon him what sorrow he had now in his heart. Others ran flocking out of their houses to the general supplication, because the place was like to come into contempt. And the women girt with sackcloth under their breasts, abounded in the streets, and the virgins that were kept in ran—And all holding their hands toward Heaven made supplication. Then it would have pitied a man to see the falling down of the multitude of all sorts, and the fear of the High Priest, being in such an agony. They then called upon the Almighty Lord to keep the things committed of trust safe and sure for those that had committed them.

"Nevertheless, Heliodorus executed that which was decreed. Now as he was there present himself with his guard about the treasury, the Lord of Spirits, and the Prince of all power, caused a great apparition, so that all that presumed to come in with him were astonished at the power of God, and fainted, and were sore afraid. For there appeared unto them an horse with a terrible rider upon him, and adorned with a very fair covering, and he ran fiercely, and smote at Heliodorus with his fore feet, and it seemed that he that sat upon the horse, had complete harness of gold. Moreover two other young men appeared before him, notable in strength, excellent in beauty, and comely in apparel, who stood by him on either side, and scourged him continually, and gave him many sore stripes. And Heliodorus fell suddenly unto the ground, and was compassed with great darkness: but they that were with him took him up, and put him into a litter. Thus him, that lately came with a great train and with all his guard into the said treasury, they carried out, being unable to help himself with his weapons: and manifestly they acknowledged the power of God: For he by the hand of God was cast down, and lay speechless without all hope of life."

This picture, painted in 1512, is in the second chamber. The menacing attitude of the armed horseman, the fire of his steed, the lightness of the two celestial youths who seem to hang in air, the consternation or stupor, joy or abasement, of the various groups, either of those who are plundering the temple, or of those who, without being able to perceive the cause, observe the unexpected terror of Heliodorus,—all give to this celebrated picture such grandeur of design, that by it, says Mengs, Raphael added to painting all that could be added after Michel Angiolo. In the High Priest Onias, Raphael intended to symbolize the zeal of the warlike pontiff Julius II. in defending the patrimony of St. Peter; and

in the person of Heliodorus, the avarice of the vassals of the Church, stripped of the goods they had plundered. Julius, by perhaps a pardonable anachronism considering the temper of the times, desired to be introduced as a spectator of the scene; and he is borne into the temple, as the Pope is carried into St. Peter's, in his gestatory Chair. Among the "Palafrenieri" who bear the Pope, Raphael introduced his friend Marcantonio Raimondi, the celebrated engraver, and behind him the Pope's Secretary for receiving petitions, in whose hand is a scroll of paper with his name written on it.—"Jo. Petro de Foliariis Cremonen."

[On canvass--length 5 feet 5 inches, breadth 3 feet 9 inches.]

8.

ATTILA PREVENTED BY THE PRAYERS OF ST. LEO, AND THE MENACING APPARITION OF THE APOSTLES PETER AND PAUL, FROM ENTERING ROME.

When Attila had arrived on the banks of the Mincius, with the intention of marching on Rome, the Emperor Valentinian, with the Senate and Roman people, sent him a deputation, to appease his wrath and divert him from his purpose. Leo the Great, at that time Bishop of Rome, accompanied by Avienus, a man of consular dignity, and Trigetius, who had been the Prætorian Prefect of Italy, appeared before the Conqueror, and by his eloquence, and the promise of an immense dowry, with the hand of the princess Honoria, persuaded him to retire. Thus far is History. The legend represents his decision as owing to the Apparition of St. Peter and St. Paul in the air, who menaced the Barbarian with instant death if he rejected the prayers of Leo.

Julius II. having died before the second chamber was finished, and the Cardinal Giovanni de'Medici having succeeded him in 1513, under the title of Leo X., it was a delicate act of adulation in the painter, to choose a subject in which he could portray his patron in the person of his canonized and great predecessor. Leo X. in the character of St. Leo I. advances, peaceably and unarmed, on his milk-white palfrey, to meet the victorious Attila, whose attention is engrossed by the wonderful vision in the air, seen only by himself. The whole was a flattering allusion to the policy of Leo X., by which he had obtained from the belligerent powers, the entire evacuation of Italy. The perfect calmness of the Pope and his attendants, is finely contrasted with the tumultuous approach and military display of the barbarians; and the conflagration in the distant back ground, intimates to the spectator, the frightful ravages which had marked the progress of the invading army.

It is said that the painter, in his first conception of the subject, had followed the truth of history. Afterwards, in obedience to the orders of the Pope, he changed the scene to the vicinity of Rome, introduced Cardinals and prelates, in the place of Consuls and prefects, and followed the legend as to the apparition of the Apostles in the air. "If it please your Holiness, thus it shall be," answered

Raphael; and returning to his house, he said to his friends, "I will arrest the course of ages. A Leo I. from the middle of the fifth Century, shall re-appear at the commencement of the sixteenth. I will introduce priests clothed in scarlet, and bring down Peter and Paul from heaven." An English gentleman assured the Archbishop that the original Cartoon of Raphael is still to be seen in England.—[Relazione della Condotta dell'Arcivescovo di Taranto, 1826, p. 12.—NOTE.]

[On canvass—length 5 feet 5 inches, breadth 3 feet 9 inches.]

9.

THE BURNING OF THE LEONINE CITY.

That part of Rome which is beyond the Tiber, was enclosed with walls by Leo IV. in the year 850, and from his name, was called the Leonine City. The historian Anastasius relates, that, in the beginning of his pontificate, a terrible fire broke out in the quarter occupied by the Saxons and Lombards. The wind being high, nothing could resist its fury; so that the flames approached very near to the Basilica of St. Peter. The holy pontiff hastened to meet it, and having prayed to God to extinguish the Conflagration, the flames, on his making the sign of the Cross, entirely ceased.—[Anastas. Liber Pontif.] This story the Artist has wrought into an Epic. On one side are seen women bringing water, their garments and hair put in disorder by the violent wind, while the men who are throwing the water on the flames, are blinded and bewildered by the smoke. On the other, a variety of affecting incidents meets the eye. The young man, who is bearing his aged and infirm father from the flames, with his boy by his side and his wife behind him, reminds the spectator of Virgil's description of Anchises borne on the shoulders of Æneas. A mother, forgetful of her own danger, is dropping her child, from the top of a ruined wall, into the arms of a man who stands on tiptoe to receive it. In the fore-ground are half-naked women and children escaping for their lives, while others, here, and on the steps of the palace, are on their knees with uplifted arms, anxiously looking towards the Pope, who is presenting himself, by the power, and in the name of God, to arrest the flames. The mother, who beats her naked children in her bewildered agony, unconscious of what she is doing, is a conception which few minds would have dared to form or to execute. In such compositions as these, Raphael is not merely a painter, but a poet of the highest order. "This" says Quatremère de Quincy, "is one of the most beautiful compositions of Raphael, one of his richest conceptions in thought and expression, and one in which his merit in design of naked figures is most conspicuous."

[On canvass—length 5 feet 5 inches, breadth 3 feet 9 inches.]

The object of the Archbishop in the selection of these pictures to be copied by Carelli, was to exhibit in chronological order the

progress of the art of painting under the plastic hand of Raphael. They were copied, with great care, under the supervision of the famous Roman painters, Camuccini and Landi; and it is important to remark that they were copied previous to the occupation of Rome by the Neapolitan Army, in the winter of 1798. "These troops" says Botta "entered Rome Nov. 29th, 1798, as liberators of the City from the French, but they treated it still worse than the French themselves. The Chambers of the Vatican painted by Raphael, had been spared, and even respected by the French; but they bore the traces for a long time of the barbarism of the Neapolitan Soldiery." They in fact kindled fires on the floors of these Chambers, in which there are no chimneys, and thus did irreparable injury to the frescoes. For this reason it was, that "Camuccini, Landi and Canova, said of these copies," as the Archbishop states in his Catalogue, "that they had now the value of originals."

10.

THE PORTRAIT OF GIOVANNA I. QUEEN OF NAPLES.

A Copy executed by Domenico Carelli, from the original, in the possession of Hortense Beauharnois, Ex-queen of Holland.

There is a mystery hanging over this celebrated picture, which it is very difficult, perhaps impossible to remove. In the first place, there are at least four, all of which, claim to be original; one in the Doria palace at Rome, another in the gallery of the Louvre, a third, which has lately been removed from Vienna to Leipsic, and the fourth, equal, if not superior in beauty to the rest, that of Hortense, which it is said, the king of Prussia has been endeavoring to purchase. Equal difficulty exists in deciding who was the painter. The picture in the Doria palace is attributed to Leonardo DaVinci, and Mr. Platner, one of the best judges of painting in Rome, considers it as containing certain marks of the hand of Leonardo and his school. On the other hand, the picture in the Louvre, and that of Vienna or Leipsic, are attributed with equal confidence to Raphael. The French Critics think the one in the Louvre is the same of which Vasari speaks, when he says, that Giulio Romano sent to Francis I. the portrait of the Vice Queen of Naples, the head of which was painted by Raphael, and the rest by Giulio. But the Roman Editor of Vasari says, no such portrait of the Vice Queen of Naples is to be found, unless it be the picture of Giovanna d'Aragona, sent to Francis I. by the Cardinal Ippolito de'Medici. In the life of Fra Sebastiano del Piombo, Vasari says, that this Cardinal sent to Francis I. the picture of the celebrated beauty Giulia Gonzaga of Fondi, which he had ordered Fra Sebastiano to paint. But Giulia Gonzaga was not the Vice Queen of Naples, and the Vice Queen of Naples, whosoever she might be, was not Giovanna I. who lived in the 14th Century, and was Queen in her own right. Carelli declares, that when he painted the present

copy, he saw on the back of the original picture, an ancient document, which asserted, that Raphael obtained from Naples, a drawing taken from a likeness of Queen Giovanna, painted by Giotto her contemporary, and that from this, he designed the present picture, which was painted by Bronzino. But Carelli, on examining lately the original, could find no such document, though he is positive that he formerly saw it; and besides, the style of painting is as far as possible from that of Bronzino. A German author has written a whole book on the subject, in which, he endeavors to prove, that the lady was a *sister* of the Countess Giulia Gonzaga of Fondi, and consequently neither Queen nor Vice Queen. The present is a unique Copy, granted by Hortense to the Archbishop, at his request, and as a special favour.

[On canvass—length 3 feet 6 inches, breadth 2 feet 9 inches.]

11.

ST. LUKE PAINTING THE LIKENESS OF THE VIRGIN.

"In the Academy of St. Luke" says Lanzi, "is preserved as a treasure, the picture of St. Luke, painted by Raphael, in which is his own likeness." This also is a Unique Copy, granted to the Archbishop by favor of the Roman Government. The four Cherubic Animals are allotted by the Painters to the four Evangelists. That of St. Luke, is the bull. His youthful attendant, is Raphael himself.

[On canvass—length 4 feet 6 inches, breadth 3 feet 3 inches.]

SCHOLARS OF RAPHAEL.

1. Giulio Pippi, commonly called Giulio Romano.

Born at Rome 1492, died 1546, aged 54 years. The most celebrated of the pupils of Raphael,—his favorite,—and the heir with his fellow pupil Penni, of all his master's wealth. "His Cabinet pictures" says Lanzi, "are rare, as he painted principally in fresco. His greatest works are at Mantua, where he became the founder of the Mantuan School."

12.

THE ADORATION OF THE WISE MEN.

From Psalm lxxii. 10.—"the kings of Tarshish and of the Isles shall bring presents: the kings of Sheba and Seba shall offer gifts," it has been inferred that the wise men who came to worship our Saviour, were kings. They are represented as being three in number, and one of them is always painted as a black man. This picture belonged to the Barberini family at Rome, where the Archbishop bought it. The signature of Giulio in cypher G. P. R. is still to be seen in one of the corners of the picture.

[On pannel—length 1 foot 7 inches, breadth 1 foot 5 inches.]

2. Pierino Buonaccorsi, surnamed del Vaga.

Born in Tuscany 1501, died 1547, aged 46 years and 3 months. Celebrated under the name of Pierino del Vaga, and one of the most distinguished scholars and assistants of Raphael at the Vatican. Vasari ranks him next to Michel Angiolo for accuracy of drawing, thinks him the best of Raphael's assistants, and considers him as the nearest to Giulio Romano in that universality of excellence which distinguishes the school of Raphael. He worked much with Polidoro in Chiaro-oscuro. At the sacking of Rome, in 1527, he fled to Genoa, and became there the founder of the Genoese School.

13.

THE ADORATION OF THE WISE MEN.

In the foreground one of the kings has cast his crown and sceptre at the feet of the Virgin, and is about to kiss the foot of the infant Jesus.—Joseph is as usual placed behind the Virgin. The other two kings, one of whom is a black man, are approaching the Saviour with vases of frankincense and myrrh. The Star in the distance. This picture was a gift from the house of the Prince of Santa Severina.

[On alabaster—length 10 inches, breadth 9 inches.]

3. Polidoro Caldara da Caravaggio.

Born at Caravaggio in Lombardy, 1495, died 1543, aged 48. From being a common labourer at the Vatican, he became so enamoured with painting, on seeing the Artists employed there, that in a few months he astonished all who saw the productions of his pencil, and was considered as one of the greatest geniuses of an age fertile in good painters. He was especially famous for his imitations of Antique Bassi-rilievi and his drawings in Chiaro-oscuro, in which he was surpassed by no one. When Rome was sacked in 1527, he fled to Naples, where, being received into the house of Andrea di Salerno, who had been his fellow-pupil under Raphael, he began to form a School. Not finding sufficient support, he embarked for Messina, where, he was better received and liberally rewarded. As he was about to return to Rome, he was strangled by his servant, who wished to possess himself of his money. Vasari and Lanzi speak of him as a Divine Genius, but admit that in oil, his style was pallid and obscure.

14.

ST. PETER.

This picture was bought from the Collection of the Count of Conversano Acquaviva Aragona.

[On copper—length 10 inches, breadth 8 inches.]

GIROLAMO MUZIANO, born at Acquafredda in the territory of Brescia, in 1528, and died in Rome in 1592, aged 64. Went young to Rome, but had derived from the Venetian School the principles of drawing and colouring. He greatly improved himself by study, and became a very distinguished master. His picture of the resurrection of Lazarus, conciliated the esteem and won the protection of Michel Angiolo. He excelled in landscapes, which he often introduced very happily in his historical paintings. They may be known by the Chestnut trees which abound in them. The Academy of painting at Rome was founded by Gregory XIII. at his solicitation. To him we are indebted for the engraving of the Column of Trajan, the drawings of which were begun by Giulio Romano, and continued and finished by Muziano. "The pictures which he painted for the Churches of Jesus, Ara Celi and the Conception," say the Authors of the Biographie Universelle, "are much prized." Lanzi speaks of the picture of St. Francis receiving the stigmata, as being in the Church of the Conception, and as being beautiful, both for the figures and the Landscape. It is probable that the picture of St. Thomas was in the same Church. Muziano was buried in the Church of Santa Maria Maggiore.

15.

ST. FRANCIS OF ASSISI RECEIVING THE STIGMATA.

By the Stigmata, is meant the five wounds of Christ. Francis instituted the Order of Friars Minors, and for that purpose went to Rome in 1209. "He afterwards retired," says the Roman Breviary, "to the mountain of Laverna, where, having begun a forty days' fast in honor of St. Michael the Archangel, on the festival of the elevation of the Cross, a Seraph appeared to him, having between his wings the image of Christ crucified, and impressed upon his hands and feet and side, the marks of the nails and spear. On account of these signal marks of Christ's love towards him, he was held by all in the highest admiration." The famous work first published at Milan in 1510, and after the reformation, most diligently suppressed, on the conformities of the life of St. Francis with that of Jesus Christ, affirms, that the Saviour himself appeared to him on the Cross, and imprinted the five wounds on his hands, feet and side, which had never been done to any other human being. The Convent of La Verna, on a lofty cliff of the Appenines, one of the rudest and wildest spots in nature, now distinguishes as holy ground, the place where this favour was conferred.

[On pannel—length 5 feet 7 inches, breadth 3 feet 9 inches.]

16.

ST. THOMAS AQUINAS PRAYING.

Thomas was born in 1227, was a Dominican at Naples, and died in 1274, aged 48. He was canonized in 1323, declared by Pius V. in 1567, to be one of the doctors of the Church, and has ever since been commonly called the Angelic Doctor. The Legend in the Roman Breviary asserts, that while he was praying at Naples to the image of the Crucifix, he heard this voice, "Bene scripsisti de

me Thoma, &c."—Thou hast written well concerning me, Thomas, What shall be thy reward?—No other, Lord, he replied, than thyself. This is the subject of the painting, and the words proceeding from the Crucifix are painted with inverted letters in a ray of light. AMOHT EM ED ITSISPIRCS ENEB

[On pannel—length 5 feet 7 inches, breadth 3 feet 9 inches.]

During the disastrous occupation of Rome, after the departure of Pius VI. in 1798, when many of the richest ornaments in the Churches and palaces were pillaged by a lawless soldiery, Canova wrote to the Archbishop, informing him that the two pictures of Muziano having been taken from their Altars, were exposed for sale, and advising him, as it was a rare opportunity, to buy them. The Archbishop immediately gave him an unlimited commission for the purpose, and these pictures were always shown to visitors as being two of the greatest ornaments of his collection.

FREDERICO BAROCCI, born at Urbino in 1528, and died in 1612, aged 84. He first studied the works of Raphael, and afterwards those of Coreggio. He was long admired, and his very defects were so brilliant as to dazzle the vulgar and mislead the judgment. The excessive use of red and blue gave to his flesh tints either a livid or a rosy hue, which were unnatural. His drawing is not very correct, and the expression of his heads, though animated, is often exaggerated.

17.

HEAD OF AN OLD MAN.

This picture belonged to Monsignor Acquaviva, brother of the Count of Conversano, of whom it was bought. On the Archbishop's Catalogue it is said to be on canvass, but on examination it will be found that it is a cartoon, and it appears to have been a study for one of his large pictures.

[Length 1 foot 3 inches, breadth 10 inches.]

18.

THE FRIGHTFUL EFFECTS OF INTEMPERANCE.

A bad subject, well painted, by an able Artist. This picture was brought from Spoleto, and though it is not certainly known to be by Barocci, and is indeed superior to most of his works, yet as it has been pronounced by good judges to be of the Roman School, it is placed here because the tone of colouring resembles that of Barocci more than of any other Roman master in the collection.

[On canvass—length 5 feet 1 inch, breadth 3 feet 9 inches.]

MICHEL-ANGIOLO AMERIGHI, or MORIGI, commonly called MICHEL-ANGIOLO DA CARAVAGGIO, born at Caravaggio, a village of the Milanese, in 1569, died 1609, aged 40. At first a journeyman Mason, but soon applied himself to painting, at Milan, then at Venice under Giorgione, and lastly at Rome under Cesari. He may be said however to have been rather *in* than *of* the Roman School; for in fact he formed a School of his own, the influence of which may be seen in the works of many succeeding painters. His style consisted in an undeviating adherence to truth and nature, even when the forms were indiscriminately taken from the dregs of Society; but to these he contrived to give energy and interest by ideal light and shade. "His figures," says Lanzi, "seem to inhabit a dungeon dimly lighted from above. His back grounds are dark, and his personages are always on the same plane without gradation of tints. Nevertheless they enchant, by the great effect resulting from the contrast of lights and shadows." He had a great number of followers, among whom, for some time, were Domenichino, Guido and Guercino, though they afterwards changed their style. Manfredi, Valentin and Gherardo della Notte were more constant, and little inferiour to their master. His great excellence consisted in truth of colour. Annibale Caracci said of him, that he did not *paint* but *grind* flesh. (Costui macinava carne.) Rome possesses few pictures of this great master. On them, and those of Valentin, Simon Vouet, the master of Le Brun and restorer of the French School, formed his style.

19.

THE FIVE SENSES.

SIGHT with spectacles on nose rests his hand on HEARING, who has a music book open before him. FEELING shews, by a tear in his eye, that he has *felt* the effects of the Onion in his hand, which, as misery loves company, he is applying to the nose of SMELLING. The jolly fellow on the left of the picture, is TASTE, who tells you, by the expression of his countenance, that the portion of his cup is pleasant.

This *rare* picture belonged to the famous collection of Acquaviva, Count of Conversano.

[On canvass—length 2 feet 5 inches, breadth 2 feet.]

GERARD HONTHORST, commonly called GHERARDO DALLE NOTTI, because he always painted illuminated Night Scenes, was born at Utrecht in 1592. The time of his death is not known, but he was living as late as 1662. He was first the pupil of Abraham Bloemart, but painted much in Rome, and afterwards in England. He imitated Caravaggio in the best parts of his style, his flesh tints, and the great masses of light and shade. His master piece, our Saviour brought at night before Pontius Pilate, is now in the gallery of the Duke of Lucca, and is a wonderful performance. The next in value, is the denial of St. Peter, in the collection of Cardinal Fesch.

20.

ST. PETER IN PRISON.

"And behold, the Angel of the Lord came upon him, and a light shined in the prison."—Acts xii. 7.

21.

ST. PAUL IN THE ISLAND OF MALTA.

"And he shook off the beast into the fire, and felt no harm."—Acts xxviii. 5.

[Companion pictures—on canvass—length 5 feet, breadth 3 feet 6 inches.]

Giovanni Batista Salvi, called from his country, Il Sassoferrato, was born at Sassoferrato in 1605, and died at Rome in 1685, aged 80.—There are many copies by this Artist still existing, from the pictures of Albano, Guido, Barocci and Raphael, which prove on what models he formed his style. He is remarkable for the beauty and perfection of his heads of the Virgin Mary. Without possessing the noble simplicity of Raphael, he has given a peculiar expression of modesty and purity to these heads, and if he fails, he fails only in the expression of dignity.—One of the most famous of these pictures is

22.

THE MADONNA OF THE FLORENTINE GALLERY.

The present is a copy by the celebrated Baumgarten, of the size of the original.

[On canvass—length 2 feet 5 inches, breadth 2 feet.]

23.

TRIUMPH OF THE YOUNG BACCHUS.

The Archbishop's Catalogue, calls it an ancient picture, but the Artist is unknown. It is inserted here, because it appears to be of the Roman School, and as ancient as the 17th century.

[On canvass—length 1 foot 4 inches, breadth 1 foot.]

Il Cavaliere Antonio Raffaello Mengs, surnamed the Raphael of Germany, equally skilful in the theory and the practice of his art, was born at Aussig in Bohemia, in 1728, and taken to Rome by his father, in 1740, when he was only 12 years old. He returned to Germany, and after short residences in Dresden, fixed himself again at Rome, in 1754. In 1761 he went to Spain, where he remained eight years.—He returned to Rome in 1769, and was employed at the Vatican in executing the orders of Clement XIV. till the year 1773. From that Pontiff, he received the order of Knight of the Golden Spur. After another journey into Spain, he returned to Rome in 1777, and died there in 1779, at the age of 51. Monsignor Capece Latro being at that time domestic prelate to Clement XIV. was one of the intimate friends of this celebrated Artist, and on the occasion of his consecration as Archbishop of Taranto in 1778, received from him a present of the following production of his pencil.

24.

SKETCH OF A LARGE PICTURE FOR A CHURCH.

St. Francis of Assisi, kneeling at an Altar, has a vision of Christ

and the Virgin in glory. The Saviour, standing on the knee of the Saint, embraces him with one hand, and with the other points to his Virgin Mother, whom an Angel is about to crown.

[On canvass—length 1 foot 11 inches, breadth 10 inches.]

Pompeo Batoni, born at Lucca in 1708, died in 1787, aged 79. If it can be said of any one that he was born a painter, it must be of Pompeo Batoni. At Rome, he frequented no school, but studied the Antique and the works of Raphael, and learned the great secret of seeing nature, and representing it with discernment and truth. Batoni composed nothing which he had not seen in nature, and he even adjusted his draperies upon living models and not on a wooden figure. Boni compares him with Mengs his contemporary. The latter, he calls the painter of philosophy, the former, of nature. The one, like Protogenes, arrived at the beautiful by reflection and study; the other, like Apelles, was endowed with it by the graces. Batoni was the restorer of the Modern Roman School. He executed portraits well, and painted those of several Popes and Sovereigns. The Archbishop sat to him just before he left Rome for Taranto, after his Consecration, in the thirty-third year of his age.

25.

PORTRAIT OF MONSIGNOR CAPECE LATRO, ARCHBISHOP OF TARANTO.

[On canvass—length 2 feet 5 inches, breadth 2 feet.]

FLORENTINE SCHOOL.

Lionardo da Vinci, born at Vinci, a little town in the lower Valdarno, in 1452, died in 1519, aged 67. At an early age, he accompanied Lodovico Sforza to Milan, and remained there till 1499. On the downfall of Sforza he returned to Florence, and remained there thirteen years. On the accession of Leo X. in 1513, he went to Rome, but did not remain there long. At this epoch, are to be placed *The dispute of Christ with the Doctors*, and the supposed *portrait of Queen Giovanna*, if it be his, both in the Doria Palace, and the Modesty and Vanity formerly of the Barberini Collection, and now in the palace of prince Sciarra Colonna, at Rome. At the age of sixty-three, he appears to have renounced his art; but having been invited by Francis I. to his court, he went to France, and soon after died, in 1519, in the arms of that monarch, who deeply lamented his loss.

26.

CHRIST DISPUTING WITH THE DOCTORS.

Lanzi speaks of the original picture as being in the Doria palace at Rome, but as Nibby does not mention it in his Itinerary (edition of 1827,) it is evidently no longer there. The Archbishop states in

his Catalogue, that it is now in London. The present copy was probably made by Carelli while it was still in the Doria palace.
[On canvass—length 2 feet 11 inches, breadth 2 feet 4 inches.]

CARLO DOLCI, born at Florence in 1616. died there in 1686, in his 70th year. "Dolci was in the Florentine School" says Lanzi, "what Sassoferrato was in the Roman." Without being great inventors, both succeeded admirably in Madonnas and other small figures. But Carlo is celebrated more especially for the exquisite finish of his pictures, and the expression of pious and suffering affliction—the patience and resignation of the suffering Saviour, the compunction of a penitent, or the joy of a martyr. With such ideas, accord the whole tone of his colouring and composition. All is modest, quiet, placid and harmonious.

27.

ZACHARIAH AND ELIZABETH, WITH THE INFANT ST. JOHN THE BAPTIST LYING ASLEEP ON THE CROSS.

Elizabeth is watching over the sleeping infant, with eyes raised to heaven, in adoration of God's mercy in "taking away her reproach among men." By her side is Zacharias reading. Cherubs are looking down on his repose with delight and admiration. The original picture of the same size of the copy, is in the palace of the grand Duke at Florence. The copy is by Romualdo Franchi, a living Artist of the same School, and a pupil of the celebrated Benvenuti.
[On canvass—Oval—1 foot 10 inches by 1 foot 4 inches.]

28.

By Carlo Dolci or of his School.

THE SAVIOUR OF THE WORLD.
[On canvass—length 1 foot 6 inches, breadth 1 foot 3 inches.]

Living ARTISTS of the Florentine School.

29.

THE APPARITION OF THE VIRGIN TO ST. BENEDICT.

This picture is believed to be by Benvenuti, and is certainly of his School. The Archbishop received it from the Cavaliere Sessa, a pupil of Benvenuti, as being from the pencil of his master.
[On canvass—Modern—length 1 foot 5 inches, breadth 1 foot.]

30.

ST. JOHN GIVING DRINK TO A LAMB.

Painted by the Cavaliere Sessa, an Amateur Artist, and friend of the Archbishop, who studied at Florence under Benvenuti.
[On canvass—length 7 inches, breadth 6 inches.]

31.

PETRARCH IN HIS STUDY, WITH HIS CAT NEAR HIM.

The painter was Berti a Florentine Artist. The cat is a portrait of the Archbishop's famous cat Pantalone, for which reason, t was presented to him by the Artist. In the house of Petrarch at Arquà, his cat is to be seen embalmed and placed in a niche over the door of the room in which he died. Every one who has been in Naples, must know the fame of the Archbishop's Cats, which the Muses and the Arts have conspired to immortalize.

[On pannel—length 1 foot 1 inch, breadth 10 inches.]

NEAPOLITAN SCHOOL.

Under the Roman School, it has been observed, that Polidoro Caldara di Caravaggio, a pupil of Raphael, went to Naples, in 1527, when Rome was sacked and pillaged by the troops of the Constable Bourbon. One of his pupils there was

GIOVANNI BERNARDO LAMA, who was born about 1508, and died about 1579. Of the life of this master little is known, but his works are rare and held in high estimation. "He painted the Virgin weeping over the dead body of her Son" says Lanzi, "with so much correctness and force of design, variety of attitudes, and taste of composition, that by many it was ascribed to his master. His style however was softer than that of Polidoro."

32.

THE VIRGIN AND ST. JOHN MOURNING OVER THE DEAD BODY OF CHRIST.

[On pannel—length 3 feet 3 inches, breadth 2 feet 5 inches.]

GIUSEPPE RIBERA, commonly called LO SPAGNOLETTO, born 1584, died 1656, aged 72. Spain and Naples long disputed for the honour of having given birth to this great painter; but it is now universally acknowledged that he was born at Xativa, now San Felipe, in the kingdom of Valencia, and it is probable that he learned in Spain the first principles of his art. It is certain however that he studied at Naples under Michel-Angiolo da Caravaggio, in 1606; and though he afterwards studied the works of Raphael, Correggio and the Caracci, which for a time influenced his manner, yet he afterwards returned to that of Caravaggio, and excelled his master in invention and the choice of subjects. He was fond of painting Anchorites, Prophets, Apostles, Philosophers, and generally chose for his subjects, Martyrdoms, Massacres, and other subjects of horror. His principal works are in Rome, Naples and Spain. He died at Naples.

33.

THE ANNUNCIATION OF THE NATIVITY TO THE SHEPHERDS.—St. Luke ii. 8, 9.

34.

THE ADORATION OF THE WISE MEN.—St. Matt. ii. 11.
[On canvass—Companion pictures—length 5 feet 10 inches, breadth 4 feet 1 inch.]
These two pictures are thought by Connoisseurs to be in his first manner.

35.

A PHILOSOPHER.
[On canvass—length 2 feet 6 inches, breadth 2 feet.]

36.

THE ABBOT ST. ANTHONY DYING.
[On canvass—length 4 feet 1 inch, breadth 3 feet 4 inches.]

37.

THE RETURN OF THE PRODIGAL SON.
[On canvass—length 4 feet 1 inch, breadth 3 feet 4 inches.]
All these pictures were in the house of the Prince of Canosa Capece Minutolo, where Spagnoletto painted them, having been under the especial patronage and protection of that distinguished family. The two last were left to the Archbishop as a legacy, by the old prince of Canosa, the families of Capece Minutolo and Capece Latro, being collateral branches of the same stock.

Fabrizio Santafede, son of Francesco Santafede, who was also a painter, born about 1560, died 1634.

38.

A MADONNA.
[On pannel—length 1 foot 9 inches, breadth 1 foot 4 inches.]

39.

ST. JOSEPH, WITH THE CHILD JESUS.
[On canvass—length 2 feet 1 inch, breadth 1 foot 8 inches.]

Massimo Stanzioni, familiarly called the Cavaliere Massimo, born at Naples 1585, died there of the plague, in 1656, aged 71. He was a pupil of Caracciolo and Lanfranco, and studied the works of Annibale Caracci, and may be considered as one of the best specimens of the Neapolitan School. Accordingly, his works adorn the choicest cabinets of Naples, and are much prized out of that kingdom. On the death of Domenichino, he was employed, with Spagnoletto, in finishing the works which that great master had left unfinished at Naples.

40.

ST. PETER DENYING HIS MASTER.
[On canvass—length 10 inches, breadth 10 inches.]

Bernardo Cavallino, born in Naples, according to the Biographic Universelle, in 1612, according to Lanzi, in 1622, died 1656. He was a pupil of Massimo Stanzioni, but lived unknown, and died poor, and did not obtain his just reputation till after his death. He excelled in historical pictures of middle size, the figures of which were not more than two or three palms [20 or 30 inches] in height. Calabrese called him the Neapolitan Poussin; but in Poussin's pictures, the lights are broad and free, whereas Cavallino contracted, and contrasted them with dark shadows. There is another, and a still more important difference. Cavallino painted on a dark ground, the colours of which, in process of time, absorbed the lighter colours laid upon them. His pictures are little known out of Naples and Spain, where they are prized for the remarkable grace and expression of his figures.

41.

THE THREE ANGELS APPEARING TO ABRAHAM.

"And he lift up his eyes and looked, and lo, three men stood by him: and when he saw them, he ran to meet them from the tent door, and bowed himself toward the ground."—Genesis, Chapter xviii. 2.

[On canvass—length 3 feet 2 inches, breadth 2 feet 4 inches.]

Andrea Vaccaro, born at Naples 1598, died 1670. Was the pupil of Girolamo Imparato; and the contemporary and rival of Massimo Stanzioni, but at the same time his admirer and friend. At first he followed the manner of Caravaggio, but afterwards, like Stanzioni, became an enthusiastic admirer of Guido. After the death of Stanzioni he held the first rank among his countrymen; and the only one who ventured to dispute the preeminence with him, was Luca Giordano, when, returning in his youth from Rome, he introduced the new style he had acquired in the school of Pietro da Cortona. Both were competitors for the principal picture in the Church of Santa Maria del Pianto; and Pietro da Cortona, being called to decide between them, gave his judgment against his own scholar, and in favor of Vaccaro, as superior, not only in years, but in design, and in the truth of imitation.

42.

MARY MAGDALENE IN MEDITATION.

[On canvass—length 2 feet 5 inches, breadth 2 feet.]

Salvator Rosa, born at Arenella, near Naples, 1615, died in Rome 1673, aged 58. At first of the school of Spagnoletto, and afterwards of Falcone, he began with battles, and ended as an admired painter of Landscapes. The death of his father when he was but seventeen, threw upon him the burthen of supporting his whole family by the efforts of his pencil. After struggling with the most frightful poverty and the most appalling neglect, his fortunes were first changed by the celebrated painter Lanfranco, who accidentally saw his pictures, and was astonished at the genius and vigorous conceptions of an unknown Artist. By his advice, he went to Rome in 1635, where he laboured with such assiduity, as

to injure his health and oblige him to return to Naples. Here he again painted for Falcone, but soon embraced an opportunity of returning to Rome with the Cardinal Brancaccio, whom he afterwards accompanied to Viterbo. In 1639, we find him at Rome, with Domenichino, Guido, Albano, Guercino, Lanfranc, the two Poussins, Vouet, Claude Lorraine, Rubens, Vandyck, and many others of that splendid galaxy of Artists who rendered the Seventeenth Century so illustrious. In 1647 he was in Naples, and engaged with Falcone, Vaccaro, Micco Spadaro and many other Artists, as the "Company of Death," in the famous revolution of Tomaso, or Mas, Aniello. The fall of that extraordinary man, led the whole of these painters to seek their safety in flight, and Rosa returned to Rome. The persecution he endured there on account of one of his pictures, led him to vent his indignation in a poem called Babylon, in which he exposed the corruption of the Papal Court. This induced him to go to Florence, where he was protected by the Cardinal de'Medici, brother of the Grand Duke. In 1652, he was again in Rome, where he painted in forty days, the famous Battle which now adorns the Louvre, and which was presented to Louis XIV. by the Pope's legate. From that time, with the exception of a short journey to Florence in 1661, he resided at Rome till his death, in 1673. He might therefore have been placed, as indeed Lanzi does place him, in the Roman School; but the Neapolitans like not to surrender a name in which they justly glory, though he was indebted more to Rome than to Naples for his celebrity.

43.

THE CRUCIFIXION OF POLYCRATES, WITH MANY FIGURES.

Polycrates was the tyrant of Samos, and remarkable for his uninterrupted prosperity. Amasis the king of Egypt, who had formed a friendly alliance with him, terrified by what he considered as an unnatural state, advised him to sacrifice something which he most dearly valued. Polycrates complied, and threw into the sea a beautiful seal, the most valuable of his jewels. A few days after, a fisherman brought him a large fish, in whose belly the seal was found. On hearing this, Amasis broke off all alliance with him, considering him as a man doomed by the gods to some unheard of misfortune. The event justified his apprehensions. Polycrates, having been received, with deceitful hospitality, in the City of Magnesia on the Orontes, was seized, as Strabo informs us, by the Persian Satrap, and put to the shameful death of the Cross. This event took place 522 years before the Christian Era.

The painter has endeavoured to represent the magnanimity of Polycrates, under this terrible reverse of fortune. He is tied to the Cross, and left there to die of starvation and protracted torture,–a king,–exposed to the gaze of the vulgar,–and yet he bears it with composure. Crowds, in every direction, are attracted to witness so strange an event; and the different emotions of the gaping multitude, are expressed with wonderful variety and exactness of imitation. Every head is a study; and none but the observant eye of a painter, accustomed to crowds, and of Salvator's genius and habits, could have produced such a composition. Those who have

seen his Conspiracy of Cataline, in the Ducal Palace at Florence, will recognize here the same pencil.

This picture was presented to the Archbishop by Monsignor Rocadei, Bishop of Caserta.

[On canvass—length 3 feet 7 inches, breadth 3 feet 5 inches.]

44.

THE DECOLLATION OF ST. JOHN THE BAPTIST.

"And immediately the king sent an executioner, and commanded his head to be brought: and he went and beheaded him in the prison."—St. Mark, vi. 27.

This spirited composition is evidently a sketch, to be afterwards formed into a larger picture. Some have supposed it to be by Micco Spadaro, the companion and fellow pupil of Salvator Rosa, who was remarkable for such small figures. It was bought however of Monsignor Acquaviva, as an undoubted Salvator Rosa.

[On canvass—length 13 inches, breadth 9 inches.]

45.

A PHILOSOPHER MEDITATING ON DEATH. A SKETCH.

[On canvass—length 3 feet, breadth 2 feet 4 inches]

46.

A BATTLE.

Copied by Romualdo Franchi, a pupil of Benvenuti, from the original in Florence.

[On canvass—length 3 feet 7 inches, breadth 2 feet 6 inches.]

Pietro Novelli, called from the place of his birth, Il Morrealese, born at Monreale in Sicily, and flourished about 1660. Little seems to be known of him, but it appears from the scanty notice Lanzi has given, that his works in oil and fresco are principally to be seen at Monreale and in Palermo, and that he was remarkable for a just imitation of nature, accurate drawing, and pleasing colouring, somewhat imitated from Spagnoletto. The inhabitants of Palermo direct the attention of the cultivated Foreigner, only to the works of his pencil, and he is honoured with the title of the Sicilian Raphael.

47.

THE MARTYRDOM OF ST. AGATHA.

Agatha was a noble Sicilian Virgin, whose birth is contended for by Palermo and Catanea, and who obtained the crown of martyrdom during the Decian persecution. The prætor Quintianus, required her to worship the gods, or to suffer torture; and, as she constantly refused to worship them, he first ordered her to be scourged and thrown into prison, and the next day to have her breasts cut off with red hot knives. "Cruel Tyrant!" she exclaim-

ed, "art thou not ashamed to destroy that in woman by which thy mother sustained thee?" Being again cast into prison, the Apostle Peter appeared to her in the night, saying, Daughter, fear not and do not doubt. I am an Apostle of Jesus Christ, and he whom thou hast loved in thy pure heart, hath sent me to heal thee.—And she was healed.—Rom. Breviary for February.

The Archbishop states, in his Catalogue, that he obtained this picture from Palermo, with some difficulty; the works of Novelli being principally in fresco, and the few that he painted in oil being highly valued and carefully preserved. It came to him in a damaged state, so that he was at great expense in having it restored.

[On canvass—length 5 feet, breadth 4 feet 2 inches.]

PAOLO GIRGENTI was President of the Neapolitan Academy, at the commencement of the present Century.

48.

REPOSE OF THE HOLY FAMILY IN EGYPT.

An Angel is kneeling and presenting a basket of fruit to the infant Saviour.

This picture, and the Copy from Raphael No. 1. were executed by Girgenti in 1802, by order of the Archbishop. No. 48 is an original picture, but as the Artist had great facility in copying, his patron desired him to puzzle the Connoisseurs by producing a piece in the style of various painters. The attempt was successful, and the experienced eye sees in the several parts of the composition, a happy imitation of Raphael, Correggio, and the Venetian School.

[On canvass—length 2 feet, breadth 1 feet 2 inches.]

NAVARRA, a living Artist.

49.

A CAT.

Bought at an exhibition of the Neapolitan Academy.

[On canvass—length 1 foot 6 inches, breadth 1 foot 2 inches.]

THE VENETIAN SCHOOL.

GIORGIO BARBARELLI, of Castel Franco, near Trevigi, called from his stature and majestic bearing, GIORGIONE or the GREAT GEORGE, born 1477, died 1511, aged 34. He first became the scholar of Giovanni Bellini,

and was thus the companion and the rival of Titian. He was remarkable for the grandeur of his style, for ample outlines, bold foreshortening, dignity and vivacity of aspect and attitude, breadth of drapery, richness of accompaniment, natural and soft passages from tint to tint, and forcible effects of Chiaro-oscuro. In a word, he was one of those inventors, who marked the best period of the art; and if he had lived longer, he might have surpassed even the fame of Titian. The greater part of his works were in fresco, and of these, unhappily only the ruins remain.—There are many however of his oil paintings, particularly portraits. His master piece is said to be, Moses taken from the Nile, in the Archiepiscopal palace at Milan.

50.

THE PORTRAIT OF GIORGIONE PAINTED BY HIMSELF.

[On canvass—length 2 feet 4 inches, breadth 2 feet.]

Fra Sebastiano del Piombo, born at Venice, in 1485, died at Rome in 1547, aged 62. His real name was Luciano, but having embraced the monastic life, and receiving the office of affixing the leaden seal to the Pope's briefs in the Roman Chancery, he acquired the name by which he is generally known. He was first the pupil of Giovanni Bellini, the master of Titian, and afterwards the best and most celebrated in the school of Giorgione. Invited to Rome by Agostino Chigi, a rich merchant, he was patronized by Michel Angiolo, who endeavoured to make the public think him superior to the pupils of Raphael. His genius was not adequate to such an elevation, and when unsupported by his great master, he betrayed the poverty of his invention. He was very famous as a portrait painter; not only for the strong resemblance of his pictures, but also for the sweetness of his colouring, and the bold relief of his figures.

51.

HEAD OF CHRIST WITH THE CROSS.

It was probably a study for some large picture, to be viewed from below.

[On canvass—length 2 feet 5 inches, breadth 2 feet.]

Jacopo Robusti, being the son of a dyer, thence called Il Tintoretto, born in Venice, in 1512, died 1594, aged 82. He was a pupil of Titian, but his master dismissed him from his school, from motives, it is said, of jealousy. He disdained to be an Imitator, but proposed to himself as models, the drawing of Michel Angiolo, and the colouring of Titian. No artist ever surpassed him in expedition; and he excelled all the Venetian School in the quickness of his genius, and the fertility of his invention. But he was not sufficiently careful of his fame, and was therefore so unequal, that Annibal Caracci said of him: In some of his works he is equal to Titian, in others, inferior to himself.

52.

JACOB'S DREAM.

"And he lighted upon a certain place, and tarried there all night because the sun was set; and he took of the stones of that place, and put them for his pillows, and lay down in that place to sleep. And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the Angels of God ascending and descending on it."—Gen. xxviii. 11, 12.

[On canvass—length 2 feet 5 inches, breadth 1 foot 11 inches.]

Paolo Caliari, called Paolo Veronese, born in Verona, 1530, died 1588, aged 58. His school was numerous, and to one of his school must be assigned the following picture. It belonged to the family of the Archbishop, and descended to him by inheritance.

53.

MOSES FOUND IN THE NILE.

[On canvass—length 3 feet 6 inches, breadth 3 feet.]

SCHOOL OF PARMA.

Antonio Allegri, from his country, called Coreggio, born 1494, died 1534, aged 40. It is not known where or with whom Coreggio studied, and it is doubted whether he was ever at Rome. He lived in poverty and obscurity, and his death was occasioned by his being overheated, in carrying home from Parma to Coreggio, the sum of about forty dollars which had been paid him in copper coin for one of his paintings. It is interesting, in tracing the progress of his posthumous reputation, to contrast with this melancholy story the fact, that one of his smallest pictures, the Magdalen, now in the Dresden Gallery, was bought by the Elector of Saxony, at the valuation of 27000 dollars. As to the portraits of Coreggio, Lanzi says there is some uncertainty; which accounts for the doubt expressed in the Archbishop's Catalogue.

54.

BELIEVED TO BE THE PORTRAIT OF COREGGIO, PAINTED BY HIMSELF.

Bought at the sale of the Collection of Monsignor Acquaviva, brother of the Count of Conversano.

FRANCESCO MAZZUOLI, called IL PARMEGIANINO, born 1503 or 1504, died 1540. He was taught the rudiments of his art by two of his uncles, and afterwards formed his style by the study of Coreggio, Giulio Romano, and Raphael, without becoming an imitator, so that he is classed among original painters. Almost all his female heads seem to be drawn from one original, and are remarkable for a long neck, an oval face, and long fingers.

55.

SAINT CATHERINE OF ALEXANDRIA.

At the age of eighteen, according to the Roman Breviary, she surpassed all the learned men of her time. She was martyred under Maximinus, and was to have been broken alive, on a wheel armed with sharp swords; but in consequence of her prayers, it was miraculously broken, and she was then beheaded. From the circumstance mentioned in the legend, she is always represented by painters with a broken wheel.

[On canvass—length 1 foot 7 inches, breadth 1 foot 5 inches.]

GENOESE SCHOOL.

GIOVANNI BENEDETTO CASTIGLIONE, born in Genoa, in 1616, died in Mantua, in 1670, aged 54. Studied first with Paggi, and afterwards with Ferrari, and received some lessons from Vandyck, while he was in Genoa. He afterwards travelled through Italy, studying the works of the great masters, and then returned to his native city. Towards the close of his life he removed to Mantua. He formed a grand manner of design, and succeeded equally well in every branch of his art: in sacred and profane history, landscape, cattle, and portrait. But though his genius was so universal, he was fondest of rural scenes and pastoral subjects, markets, and animals, in which he had no superior.

56.

THE JOURNEY OF RACHEL.

This picture belonged to the family of the Archbishop.

[On canvass—length 4 feet 1 inch, breadth 3 feet 3 inches.]

SCHOOL OF MODENA.

BARTOLOMMEO SCHEDONE, born at Modena, 1570. Died of grief for having lost a large sum at play, about 1615. As the Royal family of Naples inherited the estates of the Farnese family, for whom Schedone

painted, more productions of this painter are preserved in the gallery of Naples than any where else. "His genius," say the Authors of the Biographie Universelle, "was noble and elevated, his touch light and delicate, and though his drawing was not in the highest degree correct, his heads are graceful, and his paintings highly finished. They are rarely to be met with, excepting in the Cabinets of Princes, and when found, bring an immense price."

57.

TWO PORTRAITS OF PERSONS UNKNOWN, THE ONE A YOUTH, THE OTHER A MIDDLE AGED MAN, PAINTED ON DIFFERENT SIDES.

[On copper—Oval—2¼ inches longest diameter.]

SCHOOL OF BOLOGNA.

"To write the history of the Caracci and their followers," says Lanzi, "would be to write the history of painting in Italy for the last two centuries." Lodovico Caracci, born in Bologna in 1555, travelled through Italy, for the purpose of studying the masters of the various Schools, in order to combine the excellencies of all, and thus to form, as it were, an eclectic School of painting. At the head of this School he remained all his life, and died in 1619. He formed his two cousins Augustin and Annibal; the first of whom was by trade a goldsmith, the last a tailor, following the trade of his father. Both, however, had a great talent for drawing, and both became eminent under their cousin's instruction; though so diverse in character, as to be, towards each other, little less than enemies. Augustin had a turn for literature, cultivated the society of the learned, was a geometrician, a wit, and a poet. Annibal, beyond reading and writing, cared little for letters, was taciturn, and ungracious. The one, was timid and difficult in choosing, and in satisfying himself, slow in resolving, but willing to meet and overcome obstacles. The other, was prompt and indefatigable, impatient of delay, choosing always the shortest and easiest way, and doing much in a small space of time. Lodovico said of them, that to one he must use the spur, to the other the rein. Augustin he placed under Fontana, an easy and rapid painter, and Annibal he taught himself. In this way he blended their powers; and by their assistance, formed a School which produced more distinguished painters than any other. Augustin was born in 1558, and died in 1601. Annibal was born in 1560, and died in 1609; so that Lodovico survived them both.

Annibale Caracci.

58.

CHRIST ON THE CROSS, THE VIRGIN AND OTHER FIGURES.

Such is the description of this picture on the Archbishop's Catalogue; but it is painted with a minuteness and exquisite finish,

which seems foreign from the style of Annibal Caracci ; and the Archbishop himself said, that many connoisseurs had attributed it rather to Vandyck. Certain it is, that many parts of the composition resemble greatly the parts of several of Vandyck's large pictures at Antwerp. Whatever may be the fact, the picture is undoubtedly an original, and of great value.

[On copper—length 1 foot 10 inches, breadth 1 foot 3 inches.]

59.

HEAD OF A YOUTH.

[On canvass—length 1 foot 3 inches, breadth 1 foot.]

Both 58 and 59 belonged to Monsignor Acquaviva, brother of the Count of Conversano.

Domenico Zampieri, better known by the diminutive Domenichino, born in Bologna in 1582, and died in Naples in 1641, aged 59. His timidity and slowness, the result of reflection, were set down by his fellow pupils to the account of stupidity, and they gave him the nick-name of the Ox ; but he soon surpassed them all, and became so excellent a painter that he was said to paint the soul. " He is now universally admitted" says Lanzi, " to have been the best pupil of the Caracci ; and Poussin considers him as the first painter after Raphael." It is said, that while he was painting one of the executioners in his famous Martyrdom of St. Andrew, as he was conceiving the character in his own mind, he wrought himself up into a passion. In the midst of his speaking and gesticulating he was surprised by Annibal Caracci, who embraced him and said, " To-day, Domenico, I am *your* scholar." The painter, like the orator, must feel in himself, what he represents in another.

60.

THE LAST COMMUNION OF ST. JEROME.

A miniature copy from the original, in the Vatican, by Gustaf Baumgarten, a Saxon, and one of the most exact copyists of the age. The original is called the best picture in Rome, after Raphael's transfiguration.

[On canvass—length 2 feet 6 inches, breadth 1 foot 7 inches.]

61.

SANTA BARBARA.

A copy of the same size with the original at the Campidoglio.—By Camuccini, it is attributed to Domenichino, by others, to one of the Caracci. The copy was painted by Della Valle, a Roman painter who died a few years ago.

Baronius agrees with the Greek Menologium in placing the Martyrdom of St. Barbara in Nicomedia during the persecution of Maximinus ; while Ado speaks of her as a native of Tuscany.—After suffering the severest torment, she was beheaded by her own father. Why she should be the patron saint of Engineers and be

painted with a cannon by her side, when she died, if the legend be true, a thousand years before the invention of gunpowder, we are not informed.

[On canvass—length 2 feet 5 inches, breadth 2 feet.]

Francesco Albani, born in Bologna in 1578, and died there in 1660, aged 82. At 12 years of age, in the School of Calvart, he had for an under master Guido Reni, the most advanced of his fellow pupils, and with him he entered the Academy of the Caracci. Both went thence to Rome, where they were first friends, and then rivals. He was intimate with Domenichino and with him travelled through Lombardy. He also resembled him much in his style of colouring, though his flesh-tints are more ruddy; and he was superior to his friend in invention. According to Mengs, he surpassed all the painters of his time in female forms. He is called the Anacreon of painting; for he delighted in subjects analagous to those of that poet—loves, graces, and beautiful maidens, and children. His wife and twelve beautiful children were his models, and he lived in a delicious villa, where every thing around him was beautiful.—To these circumstances, probably, the style of his composition must be attributed. The subjects which he loved most, were such as Venus asleep, Diana bathing, Galatea in the sea, Europa on the bull with little loves sporting around her. Even sacred subjects partook of the general character of his pencil, and he represented the Saviour as a child surrounded by little angels bearing the cross, the scourge, and the thorns, as emblems of his passion.

Perhaps his most famous pictures are The four Elements; of which, one set is at the Royal palace in Turin, the other at the Borghese palace in Rome. It is hard to say which were painted first; but both are original. The style of his landscape is very agreeable, designed in good taste, and well adapted to his subjects; and for many of his scenes, as well as for the forms of his trees, he was indebted to an exact imitation of nature. Yet all the pictures of Albani have not the same force of colour. The weakest however are still pleasing and delicate.

62.

A LANDSCAPE

With herds and children, and Europa on the back of the Bull in the distance.

[On canvass—length 5 feet 6 inches, breadth 4 feet.]

63.

A LANDSCAPE.

Argus by command of Juno guarding Io under the form of a snow white Heifer. At a distance is Mercury, who by the command of Jupiter is seeking to put him to sleep by his music.

[On canvass—length 5 feet 6 inches, breadth 4 feet.]

These companion pictures were from the collection of the prince of Francavilla Imperiale.

64.

TRIUMPH OF THE CROSS.

[On canvass.—length 1 foot 5 inches, breadth 1 foot 2 inches.]

This also belonged to the same collection.

Guido Reni, born in Bologna in 1575, died there in 1642, aged 67.—Guido is, by many, considered as the greatest genius of the Caracci school; and certainly no one excited so much the jealousy of his masters. After he returned from Rome, his school was so numerous, that he had as many as 200 youths. He had three different methods of colouring, at different periods of his life. The first is strong, with dark shadows, like that of the Caracci and of Caravaggio. The second, manly and vigorous, but more flowing and graceful, and his flesh tints seem almost living.—The third, more delicate, soft and transparent, but often betraying marks of haste, because of his passion for gaming, which obliged him to work for money to pay his debts. He is the great master of ideal beauty; and this it is said, proceeded from the study of Antique Statues, and particularly the Medicean Venus and the Niobe with her children. Those who are familiar with the last mentioned beautiful Statues, can trace the likeness either of Niobe or her family, in most of Guido's pictures. When he was asked whence he drew the extreme beauty of his faces, he made one of his own ugly children turn up its eyes to heaven, and then, drawing its likeness changed it into an Angel.

65.

THE CRUCIFIXION OF OUR SAVIOUR.

Copied by Baumgarten, of one fifth the length and breadth of the original in the Gallery of Bologna. The Saviour in agony turns his eyes to heaven; at his feet Mary Magdalen, as a penitent embraces the Cross. On the right the Virgin, on the left St. John, in attitudes expressive of their grief.

[On canvass—length 2 feet 7 inches, breadth 1 foot 9 inches.]

Giovanni Francesco Barbieri, called Il Guercino, because he squinted, born in Cento, a town near Ferrara, in 1591, died in Bologna in 1666, aged 75. His first essay in painting was at the age of ten, and he learned the principles of his art from his countrymen Cremonini and Gennari. Tradition classes him with the disciples of the Caracci, but neither his age, nor his habits, nor his style, make it probable that he ever belonged to that School; for of three manners which he successively adopted, it is difficult to say which differ most from its precepts. The first and least known is that of Caravaggio, abrupt with vivid lights and deep shades.—From this he passed to the second, which is an improvement on the first, by the help of the Venetian, Bolognese, and Roman Schools, and by connexion with the best scholars of the Caracci. The style of Caravaggio still forms its basis: bold contrasts of light and shade, sweetly united and magically relieved. This was his best style. He afterwards attempted that of Guido, but without success. His principal pictures in his first and second style, are at Cento, Bologna and Rome. In all, he laboured with great facility and quickness; so that 106 Altar pieces, 144 large pictures, and a great number of half figures, have been enumerated as undoubtedly his. His school both in Cento and in Bologna was numerous.

66.

THE DAUGHTER OF HERODIAS WITH THE HEAD OF JOHN THE BAPTIST.—St. Matt. xiv. 11.

[On canvass—length 3 feet 3 inches, breadth 2 feet 5 inches.]

67.

ST. FRANCIS OF ASSISI PRAYING.

[On canvass—length 3 feet 3 inches, breadth 2 feet 5 inches.]

These pictures were in the Barberini Collection at Rome.

SCHOOLS OUT OF ITALY.

68.

NATIVITY OF CHRIST.

Landscape covered with snow. Flemish School.

[On canvass—length 1 foot 10 inches, breadth 1 foot 5 inches.]

69.

THE CONVERSION OF ST. PAUL.

"And when we were all fallen to the earth I heard a voice."—Acts xxvi. 14.

By "Wandermull, a Flemish painter," says the Archbishop's Catalogue. But who was Wandermull? Surely not Vander Meulen who attended Louis XIV. in his military expeditions and painted his battles. He painted invariably, it is believed, on a light ground, and his pictures in the Louvre are as fresh as if painted recently. This picture, on the contrary, was painted upon a very dark ground which by age has absorbed the lighter colours. To see the beauty of the composition it must be placed in a strong light, and minutely inspected. In the foreground on one side, are the attendants of St. Paul, prostrate with their horses, as if stricken down in battle; on the other, a few are seen running with the utmost terror from the scene of danger. In the middle is St. Paul himself fallen from his horse in front of the heavenly vision, helpless, and with his eyes fixed upon the form of the glorified Saviour.

[On canvass—length 3 feet 9 inches, breadth 2 feet 4 inches.]

70.

PORTRAIT OF A PERSON UNKNOWN.

By a Flemish painter. Presented to the Archbishop at Rome, in 1776, by the famous Cardinal Borgia.

[On canvass—length 2 feet 4 inches, breadth 2 feet.]

Sir PETER PAUL RUBENS, the most illustrious painter of the Flemish school, was born at Cologne, June 29, 1577, and died at Antwerp the 30th of May 1640, being within one month of completing his 63d year. He studied, first under Adam Van Ort and then under Otho Vœnius, and at the end of four years, becoming superior to both masters, he set out for Italy in 1600, with letters from the Archduke Albert, then governor of the Netherlands. He went first to Venice to form himself on the works of Titian, Paul Veronese and Tintoretto, and thence to Mantua, where he was treated by the Duke with great attention. This prince sent him first into Spain, and afterwards to Rome, where he employed him in painting for his gallery, copies of the best pictures of the Roman School. From Rome he went to Florence and Bologna to study the works of art of those schools, and thence again to Venice, where he continued his studies with great assiduity. After being seven years in Italy, he went to Milan and Genoa, and continued there till he was called home by the last illness of his mother. The Archduke Albert invited him to Brussels but finally consented to his residing at Antwerp ; where he established himself in 1610. His reputation had become European, when Mary de' Medici in 1620, invited him to decorate by a series of pictures, her palace of the Luxembourg. This series of twenty-four different pieces, he executed, with the assistance of his pupils, in less than two years. The acquaintance of the Duke of Buckingham, which he made at Paris, led to his being employed in political negotiations in Spain in 1627, and to his subsequent visit to England, which laid the basis of a treaty of peace between those two nations. Charles I. created him a knight in full parliament, made him many rich presents, and employed him in his art in decorating the palace at Whitehall.

Though he had lived a very temperate life, he was attacked by the gout in 1634, and of this disorder he finally died in 1640, after having been disabled to touch his pencil for two years. No artist ever invented with more readiness or worked with more rapidity, unless it was the Neapolitan painter Luca Giordano. One of his finest pictures was completed in eight days. His paintings are consequently numerous, and his prices for them were moderate; but they have since acquired an immense value. His martyrdom of St. George was painted for the company of Archers at Leire, for seventy-five florins, ($30.) In 1768, the Chevalier Verhulst of Brussels, offered for the same picture, 5,000 florins, ($2000.) This offer was accepted by the Company, but the Burgomaster and Town Council assembled and forbade the sale. His famous *Chapeau de Paille*, which was once brought over to this country, was lately sold to Sir Robert Peel, for 75,000 francs, ($15000.)

71.

HOLY FAMILY.

Copy from Rubens.

[Gobelin Tapestry—length 3 feet, breadth 2 feet 6 inches.]

" This rare tapestry obtained the prize in an exhibition at Paris, n the reign of Louis XVI. The king sent it as a present to Pius VI. That Pope, when driven from Rome in 1798, left it to the Cardinal Carafa, afterwards Prince of Belvedere, who sent it to Naples for sale, and it was bought by the Archbishop. There can e no doubt therefore of its being real Gobelin."

72.

THE ADORATION OF THE WISE MEN.

[On copper—length 1 foot 11 inches, breadth 1 foot 6 inches.]

"N. B. This *rare* picture was presented to the Archbishop in Rome, when he was nominated to the see of Taranto, by the aged princess Albano." *Catalogue.*—In another catalogue the Archbishop says of it, "Most rare, because the only picture by Rubens of this size on copper." The Albano family being one of the most ancient and wealthy in Rome; one of those which have most liberally protected the fine Arts, and possessed the largest and most varied collections of originals; one, finally. which has given a Sovereign to the Roman Church, in the person of Pope Clement XI., it is not to be imagined that they could be deceived themselves, or would attempt to deceive others, respecting the originality of this picture. The external testimony therefore, is the strongest of which the subject is susceptible. The internal evidence is no less strong. Rubens painted in the course of his life, not less than sixteen pictures of the Adoration of the Wise men; all of which are alike as to the general composition, but differ in the details. It is peculiar to the present picture that the child places his hand, as if in benediction, on the head of the prostrate king. Circumstances like these, distinguish originals from copies. A copyist is timid, and never ventures upon such liberties. The only difficulty to those who are acquainted with the sketching, bold and dashing manner of Rubens, is the exquisite finish of this picture. But it must be remembered that exquisite and laboured finish is the characteristic of the Flemish School; and that Rubens was different at different periods of his life. One of his undoubted paintings in the Church of St. James at Antwerp, is so different from what is commonly known as his style, that no one would believe it to be his, if it were not for the external testimony. The same is true with regard to Luca Giordano, a kindred spirit. The genius of Rubens might delight to shew its powers in the laboured finish of a picture, as it did in painting, on one occasion, a scene like those of Teniers. And it is possible that this is one of his early pictures, painted on his first arrival at Rome, as a specimen of Flemish painting, for the cabinet of an illustrious Roman family.

73.

SUSANNAH BATHING.

[On canvass—length 1 foot 9 inches, breadth 1 foot 3 inches.]

This picture was bought from the Collection of Monsignor Acquaviva, brother of the Count of Conversano. If it be by Rubens, as the Catalogue asserts, it must have been painted while he was at Venice; for it has all the characteristics of Titian. The colouring, and especially the flesh tints are his. The form of Susannah is Italian, not Flemish; and no one who has seen the vulgar beauties of Rubens' later pictures, would ever imagine that this could be one of the creatings of his pencil.

74.

A BATTLE.

[On pannel—length 8 inches, breadth 5 inches.]

On the back of the picture it is said to be by a French Artist, and that the subject is "a battle between the French and Spaniards." The minuteness with which it is finished, would lead one to class it in the Flemish School.

75.

PORTRAIT UNKNOWN.

[On copper—Oval—3½ inches, by 3 inches.]

76.

TIME.

Artist unknown.

[On slate—length 5 inches, breadth 4 inches.]

LIVING PAINTERS OF VARIOUS NATIONS.

REIBELL, a German Painter.

77.

ENTRANCE INTO THE GROTTO OF POZZUOLI.

Commonly called the grotto of Posilipo, ordered by the Archbishop in 1812.

[On canvass—length 1 foot 3 inches, breadth 10 inches.]

78.

A TEMPEST.

[On copper—Circular—2½ inches diameter.]

SHURLAND, a German painter, and now president of one of the German Academies.

79.

ST. PETER IN PRISON.

80.

THE ROMAN CHARITY.

[On canvass—Companion pictures—Circular— 10 inches diameter.]

Both painted at Naples by order of the Archbishop.

WEWLOET, a Flemish painter.

81.

INTERIOR OF THE REFECTORY OF THE FATHERS OF SANTA MARIA LA NUOVA IN NAPLES.

Ordered by the Archbishop in 1827.

[On canvass—length 11 inches, breadth 8 inches.]

The painter has since executed a larger picture of the same, for the present king, Leopold, which the writer saw in 1834, at the gallery in Brussels.

82.

A CAT RECEIVING MILITARY HONOURS FROM MONKEYS,

[Probably some of the Monikin family.]

[On canvass—length 10½ inches, breadth 8½ inches.]

"Lady Augusta Coventry, now Lady Augusta Fox, painted this copy of a Flemish painting which she had bought at Rome, under the direction of Signor Raffaelle Carelli in Naples, andpresented it to the Archbishop of Taranto, in 1833."—One of those practical jokes on the subject of his cats, which he enjoys equally with his friends.

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